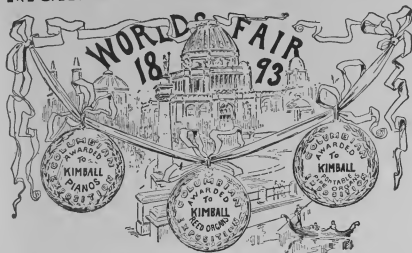


HIGHEST HONORS

The Verdict of the World's Greatest Artists and the Acceptance of the Music Trade.
—INDORSED BY THE JURY OF EXPERTS OF



The WORLD'S FAIR

THREE MEDALS AND DIPLOMAS

AWARDED BY THE JURY TO

KIMBALL

Pianos, . . .
Reed Organs, .
Portable Pipe Organs

COMPRISING ALL INSTRUMENTS
PRODUCED BY

W. J. KIMBALL CO., CHICAGO,

THE ONLY MANUFACTURERS RECEIVING THIS NUMBER OF AWARDS FOR

PIANOS AND ORGANS.

E. A. KIESELHORST, General Agent, 1000 Olive Street, ST. LOUIS.

KUNKEL'S ROYAL PIANO METHOD.

Kunkel's Royal Piano Method is destined to supersede all the methods now in use, and ought to be used by every teacher and pupil appreciating the most modern method of piano teaching.

Kunkel's Royal Piano Method is founded on the principles of piano playing which have produced such great masters as Rubinstein, Paderewski, Von Bülow, Gottschalk, Liszt, etc.

A wonderful exposition of piano playing. Takes a pupil from the very groundwork; starts with the simplest studies; explains everything as the pupil progresses, and, while maintaining the interest, develops a fine technique and lays a foundation for the most *Artistic Piano Playing*.

Its valuable features:
The studies and pieces throughout the book are of the most interesting and developing character.

They are fingered according to modern researches as exemplified by such masters as Hans Von Bülow, Karl Klindworth, Franz Liszt, Carl Taubert, Etc., phrased, and accompanied with full explanation of terms, notes, signs, etc., as they occur.

The wrist attack and the perfect legato, the two great factors in artistic piano playing, are fully developed. These two features alone are of incalculable advantage to the pupil.

The position of the hands, the touch, etc., are correctly and profusely illustrated.

Each lesson is preceded by a magnificent portrait and biographical sketch of some great master, which is to form a part of the pupil's study.

A pupil who goes through this method will have a thorough and systematic knowledge of piano playing. He will have a well-defined conception of the science of music, and will have a concise and interesting acquaintance with the great masters, past and present, of the musical world.

There are hundreds of piano methods published which do not suit good teachers. Such teachers will find this book just what they want.

The True Art of Teaching.—In starting out upon a career of teaching, a person should take into consideration two important qualifications of his pupils—adaptability and energy; and he should make it one of his principal duties to study carefully the peculiarities of those under his charge. Because a young person is precocious, it does not follow that he will make a better musician than he who is "dull" or "backward." The musical faculty, like all others, lies dormant in some people and does not manifest itself until after the lapse of several years. Under proper guidance, however, it will grow rapidly and blossom out in complete fullness. It is certainly more to the credit of a teacher if he brings out the talents of a so-called "dull" pupil, than it is to increase the powers of a prodigy. The true art of teaching lies in the power of kindling into flame, as it were, the tiny sparks of intelligence that manifest themselves here and there. The gift of imparting knowledge of any kind is a rare one and should be cultivated in every conceivable way.—Ez.

The Cafe and Library Cars on the St. Louis and Chicago Line of the Wabash form perhaps the most attractive feature of the Superb Vestibule Day Trains between these cities. In the Cafe Day meals may be ordered *a la carte*, at any hour, at usual restaurant prices, and the service is strictly first-class in every particular. The daily papers of Chicago and St. Louis, the illustrated weeklies and the magazines are kept on file, and passengers have access to a well-stocked library of standard works. Go by the Wabash.

POINTS FOR PIANO PRACTICE.

Count aloud on a new piece, and on the hard places until they are well learned.

Play your lesson over as soon as possible after leaving your teacher, calling to mind all of his suggestions and directions.

Feel the rhythm as well as count aloud.

Find the phrase endings, and play connectedly within the phrase.

Crescendo as you play towards the climax of the phrase.

Make evident the climax of a phrase by a sufficient accent.

Make the rhythm apparent by good accenting.

Find out and make manifest the contents of every passage.

Practice at regular hours, and allow nothing to prevent you both sickness and absence.

"Any form of exercise or sport," says the *British Medical Journal*, "that makes serious demands on the attention, endurance, and quickness of eye and of hand, should be taken up by people who have reached middle life and are engaged in sedentary occupations only with great circumspection. The lesson has been learned by Alpine climbers through many bitter experiences. It is held by them that most of the fatal accidents in mountain climbing occur through failure at the critical moment of some man who has taken to mountaineering too late in life, and who is, perhaps, also out of condition. There is no reason why middle-aged men should not wheel; but it should be with a frank recognition of the limitations that age imposes. Great speed, long distances, and hill climbing put a strain upon the constitution and will find out the parts of the system that are aging faster, perhaps, than the rest—the heart or the vessels of the brain."



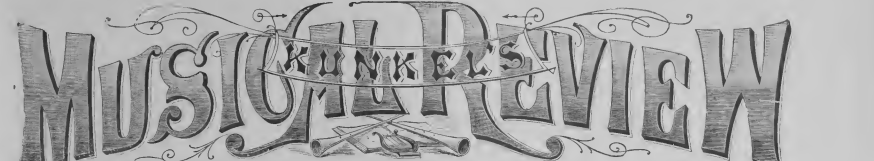
THE JESSE FRENCH PIANO & ORGAN COMPANY,

MANUFACTURERS AND DEALERS,

Can supply customers direct from any of their branch houses, in several of the leading cities in the United States, at first cost, saving them all middlemen's profits. They are sole representatives of the famous **CHICKERING and STARR PIANOS**, two of the most artistic, high-grade and popular pianos on the market. They have also a vast assortment of other makes of pianos and organs, at all prices and on the most liberal terms. Write them before buying; a 3c stamp may save you many dollars.

JESSE FRENCH PIANO & ORGAN COMPANY,

ST. LOUIS, MO.



October, 1897.

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo.

Vol. 20—No. 10.

TERMS OF SUBSCRIPTION.

One Year, Twelve Numbers, \$3.00
Single Number, 1.00
This includes postage on paper to all points.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly. In renewing your subscription please mention this fact, and state with what number your subscription expires.

Entered at St. Louis Post Office as Mail Matter of the Second Class

THOMAS M. HYLAND, . . . EDITOR.

OCTOBER, 1897.

Caution to Subscribers.

Do not subscribe to the REVIEW through any one on whose honesty you can not positively rely. All authorized agents must give our official receipt.

Order a subscription to KUNKEL'S MUSICAL REVIEW. For the subscription price—\$3 per year—you receive nearly \$100 worth of the choicest piano solos, sent you with their intensity or laid down, during the year, gives a valuable library of music, keeps you in touch with current events, maintains your interest in music, and proves a welcome visitor to your home.

VOCAL MUSIC IN SCHOOLS.

"Music is not related to business, as is arithmetic; to commerce, as is geography; nor to health, as is physiology; but it may contribute to a man's business or commercial success, or to his health, quite as much as knowledge of these subjects," says the *Journal of Education*. "You can breathe the mathematics of business or the grammar and the spelling of the typewriter for a mere trifle, but the brain and enterprise of business come high. The relief, comfort and invigoration which music can be to a man who must grapple with vital questions in business, statesmanship, or scholarship, can never be fully expressed.

"Have we any right to allow a child to go out of school into life never to enjoy the music with which the world is being comforted and inspired in home and in church, in concert and in opera? In this intense age, people who do anything worth while must find relief from their intensity or break down. It is a choice between relief and collapse. This relief may come more virtuously or viciously. Appreciation of good music, power to discriminate between the true and the false in music, may go far toward giving a preference for relief that is tonic rather than merely diverting.

"Character is as vital to success and happiness as intellectual ability. It is as important that a man's instincts and choices are right as that he knows the right. Singing and appreciation of music may contribute as definitely to one's character as arithmetic and geography do to his intellectual equipment. A man's success in industrial, commercial or professional life may be largely influenced by his courage, peace of mind, hopefulness, elasticity and buoyancy. To all of these music may contribute. It is not important to make a man, but a mechanic or a scholar—to make a good man than great.

School-singing must do something for a child in thought, sympathy and choice. Rightly used, there is discipline for mind and for heart, for success and for enjoyment, for health and for character, in the study of vocal music. Thinking and singing are intellectual brother and sister. The technic of music is related to the keenest appreciation of physics; the

mastery of the voice requires vital physical culture; singing with rhythmic effect means the best use of language and of the languages; the vocal coloring of a song is the height of art; the mastery of an audience in singing is the acme of eloquent expression; the awakening of human souls by the glow of music is the noblest ministry; the appropriate rendering of 'The Messiah' is to carry thought back 1900 years, planting the cross on the battlefields of time, and winning victories for eternal life. With such a vision of correlation, with such a vista of power, with such a mission for vocal music, who will lead the way to its proper entrenchment in the public schools?

INTEREST IN MUSIC.

There has been, during the past few years, a remarkable growth of interest in music in this country, says *The School Music Journal*. This interest is shown not alone in the ready patronage which is given to musical performances, such as concerts, recitals, German and Italian opera, but in the growing recognition of music as a factor in general education. The day when a boy's fondness for the violin or piano was supposed to indicate some sort of an unwelcome mental twist—a streak of effeminacy, that augured badly for future success in business or professional life—is happily past.

One of the most significant phases of musical development is the study of music in the public schools. This has now become very general. Twenty-five years ago, the city that employed a special supervisor of music was the exception, while to-day the city or town which has neither a special teacher of vocal music, nor does not give systematic instruction on this subject, is the exception.

It is as if school music were beginning at the beginning and laying a foundation of musical knowledge which will be useful to those who may enter the profession in after life, and to those to whom music may be the means of recreation, a solace in care, or of religious edification.

But the art of teaching music to children is yet in its infancy. There must be much careful thought given to school music by the educators of the country before we can obtain the best results.

It is in the hope that through the co-operation of teachers who are interested in school music, we may make this journal a useful agent for the cause of school music and its advancement along the best educational and musical lines, that it enters the field.

A piano on entirely new principles is announced from Germany. The strings are stretched across the sounding board, as in the ordinary piano, but the entire hammer mechanism is absent. Instead, the depressing of the key puts in action a magnet which automatically attracts and releases the wire, thus producing vibrations, without the metallic stroke that accompanies the sound in the common type. The result upon the tones is said to be remarkable. The high notes resemble those of an Eolian harp; the middle and lower notes, those of a cello or an organ. It responds readily to every variation in power and in expression. A note can be sounded for several minutes without varying in quality.

Mrs. Emma Eames, according to recent advices, has decided to accompany Jean and Edouard de Reszke to Russia next winter, to take part in a series of vocal performances at St. Petersburg. After the season in St. Petersburg, the company will appear in Moscow, Warsaw, and some other cities.

It is said that Josef de Reszke is to resign the management of the company, and he has engaged Dr. Hans Kiehrer, of Vienna, as conductor—of the orchestra.

We understand that Mrs. Eames is to sing *Senta* in the "Flying Dutchman," a new addition to her Wagnerian repertory.

MAJOR AND MINOR.

Moritz Rosenthal's first appearance in New York this season will be on the evening of Nov. 17th.

Camille Saint-Saëns and Louis Gallat are collaborating on a lyrical composition dealing with the history of the 19th century, which will be performed at the World's Exposition in 1900.

For the benefit of organ students, a modern two-manual organ has been erected in Cleveland. This organ may be engaged by the hour or month, at the lowest possible price, which will include heat, light and power.

M. Alexandre Guilmant, the distinguished organist of La Trinite, Paris, will arrive in this country in the beginning of December, and remain about three months.

He is to give a series of organ recitals, and it is possible that he will play one of his concertos with orchestra.

Max Alvary, the famous German tenor, who has been seriously ill, is fast recovering, and expects to appear on the stage again very shortly.

Miss Verona Jarbeau will enter into rehearsal of Smith & DeKoven's new work, "A Paris Doll," during the first week in September. January, 1898, will witness the first New York presentation of the piece.

A curious musico-legal question is at present before the Vienna courts. Brahms died without having renewed his German passport at the proper time. Consequently, it is argued that he had forfeited his German citizenship, and that Hanburg has no claim on his personal estate.

Four noted pianists are coming to this country this season, two of whom have not been heard before by the American public. They are Rosenthal, M. Raoul Pugno, a French pianist, Sliot, a pupil of Liszt, and Sieveking.

Camille Saint-Saëns has given to the town of Dieppe the various art collections which adorned his old Paris home in the Rue Monsieur le Prince, as he intends for the future to reside in Dieppe, and keep only a room in the capital. The library contains several hundred musical scores, and some thousands of autographs of celebrated men.

Paris is to honor the memory of Chopin, who is buried at Pere la Chaise cemetery, by placing a tablet on the house in the Place Vendome where the great composer died in 1849. His name will also be given to a public square in the suburb of Passy. The committee having in charge the erection of the tablet is working under the chairmanship of M. Jules Massenet.

The increase of English music teachers during the last twenty-five years has been immense. Between 1871 and 1891, in England and Wales, they have just doubled, having risen from 19,000 to nearly 39,000. An English paper, commenting on these figures, says that "musicians are poor and growing poorer."

Alexander Sliot is considered by his compatriots as one of the very best modern pianists. He is regarded as being one of the most remarkable of Liszt's pupils. He was born in Charkow, and was the pupil of Seweroff, Nicolson, and Tchaikowsky, and from 1883 to 1886 of Liszt. He has played at the concerts of the Imperial Musical Society in St. Petersburg, and has traveled extensively.

An Irish musical festival has recently been held in Dublin, at which, besides the performance of ancient Irish music, many objects of musical interest were on view. Selections were performed on the old Irish harp. Raffe's silver baton, which was presented to him by the city of Vienna, was in evidence. Brian Boru's harp, a set of bagpipes, formerly the property of Mathias Phelan, made in 1790, and a harp said to have belonged to the O'Neills, were among the curios.

The widow and daughter of Francis Scott Key, author of the "Star-Spangled Banner," have become inmates of a Baltimore charitable institution.

Dr. Max Schiller, of Berlin, has shown that by the use of the Roentgen rays one can see how sounds are produced by the voice in singing.

The posthumous works of Brahms include sev-

eral songs and a choral setting of the Lutheran church service.

Wm. D. Armstrong gave an organ recital at the Grattan Organ Factory, at Alton, Ill. He was assisted by Mrs. O. Wuerker, soprano, and Mrs. C. B. Rohland, accompanist.

Miss Josie Ludwig, who is studying in Paris for

concert work, has been urged by her teacher, Bouly, to study for Grand Opera. He has complimented her American teacher (Mrs. S. K. Haines) by declaring her voice perfectly placed. Marched said Miss Ludwig possessed the best voice of any pupil she had had in two years.

TRIAL IS A TEST.
THE TRIAL OF St. Jacobs Oil
For the cure of **RHEUMATISM**
Is a test that proves a SURE CURE.



It's a Wise Nurse

that speeds the recovery
of her patients by
giving them

ANHEUSER-BUSCH'S
Malt-Nutrine
TRADE MARK.

—the food drink. It contains
the greatest amount of real nu-
triment and is strength-giving
and flesh-making. Invaluable
to nursing mothers, consump-
tives and sufferers from wasting
diseases.

To be had at all druggists' and grocer's.

PREPARED BY
ANHEUSER - BUSCH BREWING ASSOCIATION,
ST. LOUIS, U. S. A.

Send for handsomely illustrated colored booklets
and other reading matter.

Many a woman is so exceedingly
organized that the strains of
music cause her to forget to eat or
drink until reminded of the
necessity by physical exhaustion,
but the Nineteenth Century Woman
never forgets to be daintily clothed,
and she knows too that the place
of all others to buy exactly what
she wants at just the price she
can afford to pay, is

Barr's
— St. Louis —

P. S.—Mail Orders are answered the same day
as received, and special attention is given to
accurately filling them.



SIXTH, OLIVE AND LOCUST.

DO YOU WANT GOLD?

Everyone desires to keep informed on Yukon, the
Klondike and Alaskan gold fields. Send the for
large Compendium of vast information and big
color map to Hamilton Pub. Co., Indianapolis, Ind.

HE KNEW HIS WORTH.

Young lady—You are a wonderful master of the
piano, I hear.
Prof. von Spiel (hired for the occasion)—I may
agocompaniments sometimes.

Young lady—Accompaniments to singing?
Prof. von Spiel—Agocompaniments to conversa-
tions.—*Tit-Bits.*

A. P. ERKER & BRO., OPTICIANS.

Prescriptions of Oculists a Specialty.

OPPOSITE BARR'S. 608 OLIVE STREET.

SPECTACLES AND EYE GLASSES.

Opera Glasses, Telescopes, Microscopes, Drawing
Instruments, Artificial Eyes, Etc.



J. L. ISAACS
WALL PAPER CO.
DECORATORS,
FRESCO ARTISTS.

INLAIN HARD WOOD FLOORS.

EXCELSIOR BUILDING,
1210 Olive Street.



OUR
NEW
STORE,

519 Locust St.

BET. BROADWAY AND SIXTH,
The Finest & Most Complete

UMBRELLA,

PARASOL AND CANE

ESTABLISHMENT IN AMERICA.

We have made it so by careful and conscientious
work, giving full value in all our transac-
tions. Come and compare our goods, fabrics
and prices.

NAMENDORF BROS.

MANUFACTURERS,

STORE & FACTORY, 519 LOCUST STREET.

BERTINI'S

Twelve Preludes & Rondos.

EDITED BY CARL SIDUS.

Complete in 1 Book, \$2.00.

Published in Kunkel's Royal Edition.

This is a set of most instructive studies of the 2nd
and 3rd grades. They offer excellent variety of
technical work and are indispensable to the musical
education of every pupil.

To be had at all music stores and of the publish-
ers,

KUNKEL BROTHERS,

612 Olive Street, ST. LOUIS.

LIBERTY.

FANFARE MILITAIRE.

OTTO ANSCHÜTZ.

Allegretto. $\text{♩} = 120$.

The musical score is written for piano and bass. It begins with a tempo marking of 'Allegretto' and a metronome indication of 120 beats per minute. The key signature has two flats (B-flat major). The score is divided into five systems. The first system includes a 'f' (forte) dynamic marking. The second system includes a 'mf' (mezzo-forte) dynamic marking. The third system includes a 'p' (piano) dynamic marking. The fourth system includes a 'f' (forte) dynamic marking. The fifth system includes a 'f' (forte) dynamic marking. The score is numbered 1714-9.

1714 - 9

Copyright MDCCCXCVII by Kunkel Bros.

Musical score for a piano piece, featuring five systems of staves. The notation includes complex rhythmic patterns, fingerings, and dynamic markings. The piece is in 3/4 time and B-flat major.

The first system begins with a forte (*f*) dynamic. The second system includes a *cres.* (crescendo) marking. The third system has a *do* marking. The fourth system is marked *Ardito. (Bold and energetic.)* and *Bartone Solo.* with a forte (*f*) dynamic. The fifth system is marked *Dolce. (sweetly.)* and includes a forte (*f*) dynamic. The piece concludes with a double bar line and a repeat sign.

First system of musical notation, measures 1-4. Treble and bass staves with complex chords and fingerings.

Second system of musical notation, measures 5-8. Treble and bass staves with complex chords and fingerings.

Third system of musical notation, measures 9-12. Treble and bass staves with complex chords and fingerings.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex chords and fingerings.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex chords and fingerings.

Sixth system of musical notation, measures 21-24. Treble and bass staves with complex chords and fingerings.

*Cantabile.
(Singing.)*

Con eleganza. (with elegance of style.)

mf *marcato la melodía.*

This musical score is for a piece titled "Con eleganza. (with elegance of style.)". It is marked *mf* (mezzo-forte) and *marcato la melodía.* (marked melody). The score is written for piano in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. It consists of four systems of music, each with a treble and bass staff. The first system includes fingerings (1-5) and slurs. The second system includes a first ending bracket. The third system includes a second ending bracket. The fourth system includes a first ending bracket and a *mf* marking at the end. The score is decorated with various ornaments and slurs.

Con anima. (with animation.)

This musical score is for a piece titled "Con anima. (with animation.)". It is marked *f* (forte). The score is written for piano in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. It consists of two systems of music, each with a treble and bass staff. The first system includes a first ending bracket. The second system includes a first ending bracket and a *f* marking at the end. The score is decorated with various ornaments and slurs.

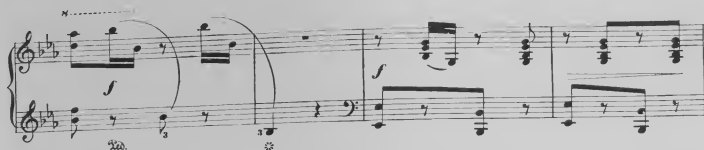


Ardito. (Bold and energetic.)



campana(bell.)

Musical score for *campana(bell.)* in E-flat major, 3/4 time. The score consists of five systems of two staves each. The first four systems are in 3/4 time, and the fifth system is in 4/4 time. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include piano (*p*), mezzo-forte (*mf*), and forte (*f*). Fingerings and articulation marks are present throughout.



The Rose Tree



BOBOLINK MAZURKA.

3

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto. ♩ = 144.

(Key of C)

N. B.

N. B.

(Key of G)

N. B.

N. B. Be careful to change the fingering as indicated.

1656-3

Copyright MDCCCXCVI by Kunkel & Co.

First system of musical notation, measures 1-4. The treble staff contains eighth-note patterns with fingerings 6, 4, 3, 1, 5, 4, 3, 2. The bass staff contains chords with fingerings 5, 3, 4, 5, 3, 4, 5, 3. A dynamic marking *p* is present. The system concludes with the instruction *N. B.*

Second system of musical notation, measures 5-8. The treble staff continues with eighth-note patterns and fingerings 3, 2, 3, 3, 5, 4, 3, 2. The bass staff contains chords with fingerings 5, 3, 4, 5, 3, 4, 5, 3. The system concludes with the instruction *N. B.*

Third system of musical notation, measures 9-12. The treble staff includes a key signature change marked *(Key of F)*. Fingerings in the treble staff include 5, 4, 3, 2, 1, 3, 2, 1, 5, 4, 3, 2, 3, 2, 1, 5, 4, 3, 2. The bass staff contains chords with fingerings 5, 3, 4, 5, 3, 4, 5, 3. The system concludes with the instruction *N. B.*

Fourth system of musical notation, measures 13-16. The treble staff features sixteenth-note runs with fingerings 2, 1, 3, 2, 3, 4, 3, 2, 1, 4, 3, 4, 5, 4, 3, 2, 1, 3, 2, 1, 5, 4, 3, 2. The bass staff contains chords with fingerings 5, 3, 4, 5, 3, 4, 5, 3. The system concludes with the instruction *N. B.*

Fifth system of musical notation, measures 17-20. The treble staff continues with sixteenth-note runs and fingerings 3, 2, 3, 4, 3, 2, 1, 3, 2, 1, 5, 4, 3, 2, 1, 3, 2, 1, 5, 4, 3, 2. The bass staff contains chords with fingerings 5, 3, 4, 5, 3, 4, 5, 3. The system concludes with the instruction *N. B.*

Sixth system of musical notation, measures 21-24. The treble staff includes a key signature change marked *(Key of B^b)*. Fingerings in the treble staff include 1, 3, 2, 1, 3, 2, 1, 5, 4, 3, 2, 1, 3, 2, 1, 5, 4, 3, 2. The bass staff contains chords with fingerings 5, 3, 4, 5, 3, 4, 5, 3. The system concludes with the instruction *N. B.*



KATY-DID.

3

Mazurka.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto.



N.B. Notice carefully the change of fingering.

1665-3

Copyright MDCCCXCVI by Kunkel Bros.





2nd time, f



N.B.



N.B.

MARCHE DES ADELPHIENNES.

J. T. Coley.

Vivo ♩ 138.

Secondo.

The musical score is written for piano and consists of five systems of music. Each system contains a treble staff and a bass staff. The key signature changes from one flat (B-flat) to two flats (A-flat) after the first system. The tempo is marked 'Vivo' with a metronome marking of 138. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). Pedal points are indicated with 'Ped.' and asterisks. The score is divided into a piano introduction and a 'Secondo' section. The notation includes treble and bass staves with various musical notations such as notes, rests, and dynamic markings like 'f' and 'mf'. Pedal points are indicated with 'Ped.' and asterisks. The score is divided into five systems, each with a key signature change from B-flat to A-flat.

MARCHE DES ADELPHIENNES.

3

Vivo ♩ - 138.

Primo.

J. T. Coley.

The musical score is written for piano and right-hand parts. It begins with a tempo marking of 'Vivo' and a metronome indication of 138 beats per minute. The key signature has two flats (B-flat major). The score is divided into five systems, each containing a piano part (left hand) and a right-hand part. The piano part often features a steady bass line with some harmonic support, while the right hand carries the main melody with various ornaments and trills. Dynamics range from piano (p) to forte (f), with a crescendo section in the final system. Pedal points are marked throughout, and there are several instances of 'Ped.' with a star symbol. The piece concludes with a final chord in the right hand.

Secondo.

This page contains the piano accompaniment for the piece 'The Swan' by Maurice Strakosky. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 3/4 time signature. The score includes various musical markings such as dynamics (e.g., *f*, *ff*, *cres.*), articulation (accents, slurs), and performance instructions (e.g., 'Ped.' for pedal, 'cres.' for crescendo). The piece concludes with a double bar line and repeat signs at the end of the fifth system.

Musical notation for a piano piece, labeled "Primo." and page number "5". The notation consists of six systems, each with a grand staff (treble and bass clefs). The music is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *f* (forte) and *ff* (fortissimo). Pedal markings ("Ped.") are present at the beginning of several systems. Fingering numbers (1-5) are written above many notes. There are also asterisks (*) and small numbers (1-5) indicating specific measures or notes. The piece concludes with a double bar line and a final key signature change to two flats (B-flat, E-flat).

Secondo.

This page contains six systems of musical notation for a piano piece, labeled "Secondo." Each system consists of a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), *cres.* (crescendo), and *Ped.* (pedal). There are also fingerings indicated by numbers 1-5 and 1-3. The page number "1888-12" is at the bottom.

Primo.

7

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from fortissimo (*ff*) to mezzo-forte (*mf*). Pedal points are indicated by 'Ped.' at the bottom of the staff. Fingerings are clearly marked with numbers 1 through 5. The score includes several slurs and phrasing marks. Some systems have asterisks (*) and 'A' markings above specific notes, possibly indicating alternate fingerings or articulation. The overall structure is a continuous melodic development.

First system of musical notation. The bass staff features a series of chords and single notes, with dynamic markings *ff* and *rf*. Pedal points are indicated by 'Ped.' and numbered fingerings (1, 2, 3, 4) are shown below the notes. The treble staff contains a melodic line with a trill and a grace note.

Second system of musical notation. The bass staff continues with chords and single notes, including dynamic markings *ff*, *cres.*, and *rf*. Pedal points and numbered fingerings are present. The treble staff shows a melodic line with a trill and a grace note.

Third system of musical notation. The treble staff features a melodic line with a trill and a grace note, with dynamic markings *f* and *rf*. The bass staff contains chords and single notes, with dynamic markings *f* and *rf*. Pedal points and numbered fingerings are indicated.

Fourth system of musical notation. The bass staff features a series of chords and single notes, with dynamic markings *f* and *rf*. Pedal points and numbered fingerings are indicated. The treble staff contains a melodic line with a trill and a grace note.

Fifth system of musical notation. The bass staff features a series of chords and single notes, with dynamic markings *f* and *rf*. Pedal points and numbered fingerings are indicated. The treble staff contains a melodic line with a trill and a grace note.

Secondo.

Musical notation for a piano piece, labeled "Secondo." and numbered "10". The page contains six systems of music, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings like "Ped.", "cres.", and "f". The piece is in a key with one flat (B-flat) and a 3/4 time signature. The notation is complex, featuring many beamed notes and rests. The page is numbered "1358 - 12" at the bottom center.

The musical score is written for a single melodic line (Primo) on a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The piece is marked with various dynamics and performance instructions:

- System 1:** Starts with a treble staff and a bass staff. Dynamics include *p* and *f*. Pedal markings are present.
- System 2:** Continues the melody. Dynamics include *cres.*, *f*, and *f*. Pedal markings are present.
- System 3:** Continues the melody. Dynamics include *f*. Pedal markings are present.
- System 4:** Continues the melody. Dynamics include *f*. Pedal markings are present.
- System 5:** Continues the melody. Dynamics include *ff*. Pedal markings are present.
- System 6:** Continues the melody. Dynamics include *ff*. Pedal markings are present.

The notation includes numerous fingerings (e.g., 1, 2, 3, 4, 5) and pedal markings (Ped.) with asterisks indicating specific pedal points. The piece concludes with a final cadence in the bass staff.

Secondo.

f
Ped. ☆ Ped. ☆

cres.
Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

f
cres.
Ped. ☆ Ped. ☆

cres.
ff
Ped. ☆ Ped. ☆ Ped. ☆

Presto.
ff
Ped. ☆

First system of musical notation. Dynamics: *f*, *p*. Pedal markings: Ped. *

Second system of musical notation. Dynamics: *f*. Pedal markings: Ped. *

Third system of musical notation. Dynamics: *cres.*. Pedal markings: Ped. *

Fourth system of musical notation. Dynamics: *cres.*, *ff*. Pedal markings: Ped. *

Presto.

Fifth system of musical notation. Dynamics: *ff*. Pedal markings: Ped. *

Tick-tack, Cuckoo, tick-tack.

3

Words by E.A. Zuendt

English version by I. D. Foulon.

Musio by Chas. Kunkel.

Allegretto $\text{♩} = 100$,

4. Grossmut - ter's Ge - burts - tag ist heut, Sie
 3. Was Ro - bert nur quält und Ma - rie! Sie
 2. Die Lieb - ja, die Lieb, ist ur - alt! Wer
 1. Ein Mäd - chen so ro - sig und zart, Ein

(Ticking of the Clock.)

1. A maid - en, the pet of the brood, A
 2. Young Love is as old as the world, Its
 3. What clouds o'er the heav - ens now lower! What
 4. See grand - moth - er sit in her place! How

denkt der verschwundenen Zeit,
 blick - ten so fin - ster noch nie.
 fügt sich nicht ih - rer Ge - walt!
 Büb - chen von schelmischer Art,

Sie wischt sich die Au - gen, die ul - ten, Die
 Sie schnollten, doch denkt er den Stunde, Die
 Es kos - ten die Menschen und küsst den Zu
 Sie hat - ten ein Vög - lein ge - fangen, Denn

boy of most fro - lic - some mood, They'd caught a young bird - ling to - gether And
 shafts ev'n in E - den were hurled; Since then tur - tle - doves have been cooing, And
 makes Bob and Mol - lie so sour! They're pout - ing, and yet they are thinking Of
 glad yet how tear - ful her face! Ah sure - ly her eyes are be - holding The

Hän - de zum Be - ten sich fal - ten. - Voll Glück ist ihr Herz un - be - wusst. Da - Ku. ku!
 rief zu dem eh - lich - en Bun - de, Jetzt schüß - t's und sie sieht nach der Uhr, Und Ku. ku!
 jäg - ti - chen Zei - ten und Fristen. Und Ro - bert schlich hinter Ma - rie. Da - Ku. ku!
 lan - ge war das ihr Ver - langen. Sie woll - ten's ge - nau jetzt be - sehn Da - Ku. ku!

fain would have scan - d'ev - ry feather. The bird - ling she held in her flock When "Cuckoo,
 now Bob and Mol - lie are wooing, A kiss Bob would steal, but the clock Cries: "Cuckoo,
 th' hour when their lives they were linking, Of mem - o - ries fond comes a flock And: "Cuckoo;
 bright gates of heav - en un - fold - ing, Her birth - day this is, Hark! a knock. And: "Cuckoo,

Copyright 630 - 5 Kunkel Bros. 1883.

Ped.

33 Ped.

Ped.

Ku - ku! grüsst die Uhr, Sie kün-det ihr Heil Ju bel und Lust, Denn ihr
 Ku - ku! schallt es laut, Wie vor-den als sie Treu - e ihm schwur, Und sie
 Ku - ku! rief die Uhr Wie stö-rend, o wie neck-isch sie schrie: Es ist
 Ku - ku! rief die Uhr! Nun war's auch um das Vög-lein geschehn, Denn sie

cuc - koo!" call'd the clock. A luck - y call for bird - ling in - deed! From the
 cuc - koo!" at the gawk. Moll starts and turns, dis - cov - ers the thief, Vex'd, he
 cuc - koo!" calls the clock. Just so it called that sum - mer day past When she
 cuc - koo!" sing the clock. They fill the room, the great and the small And 'tis

bringt der En - kel Schaar, Mit dem Gross - va - ter den Glückwunsch dar, Singend
 fliegt zum Gat - ten hin, Und sie schlingt roll Lieb den Arm um ihn, Rufend:
 heu - te noch nicht zur Flucht be - reit, Stingend:
 schlug die Stun - de aus, Und das Vög-lein flog zum Fen-ster'naus, Singend:

start-led hands it flew, And it fled a - far, with light-ning speed, Sing-ing:
 knows not what to do; But she's off, and laughs to see his grief, Sing-ing:
 swore to love him true, In her arms a - gain she folds his fast, Sing-ing:
 grand - pa leads the crew And the hap - py band sing, one and all, "Ma - ny

Dank, viel Dank, Ku - . ku! Viel Dank, viel Dank, viel Dank! Die
 Dank, viel Dank, Ku - . ku! Viel Dank, viel Dank, viel Dank! Die
 Dank, viel Dank, Ku - . ku! Viel Dank, viel Dank, viel Dank! Die
 Dank, viel Dank, Ku - . ku! Viel Dank, viel Dank, viel Dank! Die

"Thanks, Oh thanks, cuc - . koo!" Oh thanks, Oh thanks, Cuc - koo!" Un-
 "Thanks, Oh thanks, cuc - . koo!" Oh thanks, Oh thanks, Cuc - koo!" Un-
 "Thanks, Oh thanks, cuc - . koo!" Oh thanks, Oh thanks, Cuc - koo!" Un-
 Thanks, Oh thanks, cuc - . koo!" Oh thanks, Oh thanks, Cuc - koo!" Un-

Chorus ad lib: Tenors and Basses

5

Al.

Tick tack, tick tack, tick tack, tick tack, tick tack,

And
 moved the clock then went a - long, Thus: "tick tack, tick tack, tack,"
 Uhr a - ber ging ih - ren Gang So tick tack, tick tack, tack, In

tick tack, tick tack, tick tack, tick tack, tick tack,

Un.
 sang her one un - chang - ing song Thus: "tick tack, tick tack, tack,"
 Hu - he fort die Zeit ent - lang So tick tack, tick tack, tack, Die

tick tack, tick tack, tick tack, tick tack, tick tack,

And
 moved the clock then went a - long, Thus: "tick tack, tick tack, tack,"
 Uhr a - ber ging ih - ren Gang So tick tack, tick tack, tack Mit

tick tack, tick tack, tick tack, tick tack, tick tack, tick tack, tick tack, tick tack, tick tack, tick tack, tick tack, tick.

moved the clock then went a - long, "Tick.e tack, tick.e tack, tick.e tack, And
 Uhr a - ber ging ih - ren Gang Tick.e tack, tick.e tack, tick.e tack, Mit

3 2 4

Musical score for "The Song of the Lark" by Victor Herbert. The score is in 2/4 time and consists of two systems. The first system features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a piano (p) dynamic and includes the lyrics "tick tack, tack, tick tack, tack, tick tack, tack, tack!". The piano accompaniment provides a rhythmic foundation with eighth and sixteenth notes. The second system continues the vocal melody, marked with a *rit.* (ritardando) instruction. The lyrics for this section are "sang her one un - chang - ing song 'Tick - e tack, tick tack, Cue - koo!'" and "Ru - he fort die Zeit ent - lang Tick - e tack, tick tack, Ku - ku." The piano accompaniment continues with sustained chords and rhythmic patterns. The score is written on a single page with a key signature of one sharp (F#) and a common time signature of 2/4.

Con Brio.

630 - 5

THE PRESENT TENDENCY OF MUSIC.

When Oliver Goldsmith wrote his charming "Inquiry into the Present State of Polite Learning," he said, "It should be observed that the more original any performance is, the more it is liable to deviate, for cautious stupidity is always in the right."

An inquiry into the present state of polite music will certainly show that there has been a deviation from the æsthetic paths marked out for the progress of the art by its earliest masters. That deviation has been the result of potent originality; and it has formulated itself into a general tendency, which is well worthy of study. With a very few exceptions, composers of music seem to be influenced by a common desire, and a common movement may bring forth nothing profound, or even unexpected; but it will surely serve to crystallize for the general reader certain facts which now float obscurely in restless speculation.

The tendency of composers to-day is to carry the romantic movement beyond its artistic limitations, and to ask music to do what is not in its province nor to which it is not entitled. Music is losing its significance in musical history—an arbitrary significance, but one that must be noted. Writers of music distinguish classic music as that in which a right balance is struck between the artistic and the practical objects of the composer. Because the great writers of the seventeenth century, the fathers of modern music, labored almost wholly for these objects, their compositions are called classic. In the classics, compositions, even by contemporary composers, which follow theirs in form and artistic spirit, are described as "classical." On the other hand, compositions which are more or less unable to embody their thought in the classic forms, and who have sought to make new forms based wholly on the development of emotional, rather than intellectual, ideas, are called romantic compositions, and have been described as romantic.

The classic school in music, then, is that in which pure beauty reaches its highest cultivation, while the romantic is that to which music stands almost wholly as a symbol of, and hardly needed as a means of, expression. The history of the school and readers of the fact that music had its origin in the inarticulate cries of emotion, and that for this reason the romantic spirit was an essential part of it. However, the technique of it must be developed, and hence we find that the first five centuries of modern music were devoted to the perfecting of musical forms. As facilities for the expression of emotion in forms of music were developed, the music itself was the expression of exercising the emotional power of music.

In the period of the great polyphonic school of the Netherlands, the claims of pure beauty asserted themselves as early as the day of Josquin des Prez, of whose mastery over the rigid canonic forms of his time, Martin Luther said: "Others must do as the notes will let them, but Josquin is master of the notes." It was towards the close of the sixteenth century that command of the old church counterpoint reached a period when it could make the music itself a perfect embodiment of pure religious emotion, and we have as the lasting product of that period the matchless *capella* works of Palestrina and Orlando Lasso.

But even in those early days, musicians began the attempt to force upon music a definiteness of expression foreign to its nature. In such compositions as the "Pavane" of Debussy and of Poulenc, and essays at photographing action in tones. It is not tone-painting; because there are certain natural notes, such as the low notes of the bass, which undulations of forest foliage, which may be so forcibly suggested that the musical symbolism involved is almost inevitable. But the common consent, which is the basis of convention, lies behind the acceptance of such representation; but Jannequin's attempts at tone-photography did not win the common consent of his contemporaries, and hence his symbols have not become a part of the established conventions of music. It is, however, the common consent which has made the broad emotions, such as sadness, joy, elation, or depression, and hence the intellectual masters of music, the great composers, have been able to give their work an emotional character, by which the hearer's imagination and feelings shall be quickened, that the inner meaning of the composition shall be clear to the hearer. It is the basis of true romanticism in music; but the lesser composers have lost sight of it, and have continually composed more and more, until they have been able to make music tell a story in all its details. They have tried to force romanticism beyond its limitations, and have indulged in their own art to the detriment of the public esteem for it.

The present tendency of composition may fairly be defined as an attempt to deny the ability of music to exist for its own sake. We have become so intellectual, so profound in our symbolism, that we must find "sermons in stones." We will have no music that does not stand for something else than

mere beauty of sound and structure. A *scena* is a weariness to the flesh unless it is "Appassionata" or "Tragica." Just a plain sonata in E-flat, which invites us to consider the beauty of its principal themes, the ingenuity of its working out, the subtlety of its harmonic scheme, and the symmetry of its general outline; does not urge us towards serious thought. Yet it is certain that the contention of Hanslick is not wholly wrong. He declares that the *beauty* of a musical composition is purely musical.

It is not emotional. The emotional content of a musical work is not necessarily a factor in its beauty. For beauty is purely aesthetic, while emotion is psychological. To deny the power of music to lead us down as one who denies music the power of expressing emotion! No one has a higher view of the emotional possibilities of music than I; but I contend that the power of music as a composer to speak for nothing but pure beauty, as Haydn, Mozart did, and that such writing is far healthier, and more within the true province of music, than the desperate attempts of some latter-day romanticists to make music a vehicle of emotional program. I am on record as a defender of legitimate program music, such as that of Schumann; but I believe that the present tendency of composers to make music a vehicle of emotional program is a harm to musical art, and that it needs an antidote.

If Brahms did not make such enormous demands on the intellect, and did not write in such an austere style that the general public will never love him, he would be the man to check the evil tendency. Dvorak has hardly the weight to accomplish the undertaking. Yet both are working within the legitimate limits of their own individuality. The most convincing demonstration that pure musical beauty is, like virtue, its own reward; for both have written works in which the musical content is a sufficient reason for existence. Yet neither has written anything which is without emotional significance. The vital point is, that the emotional purpose of their works is not outside the sphere of music, and that the music is consequently healthy and the exterior beautiful.

Aspiring composers will do well to study the works of these men, and at the same time to consider the views of Schopenhauer, Wagner, and Study Tschakowsky and Wagner for color and instrumentation, but he careful how you imitate them in style and form. Remember the echo-like character of the music of Liszt, and the chromatic "Requiem Mass." I have heard Brahms called modernized Bach, Rubinstein called Mozart, and Strauss called Wagner. But there is no sunshine. I am not arguing an opposition to the expressive aims of music; but I prefer to think of the composer as one who has something to say which he too deep for speech. Beethoven made his symphonies the "cry of the human." He gave us vast, unending spaces, and we feel that they are not only the soul of the composer, but our own souls. He spoke the eternal gospel of the true, the beautiful, the good, and the noble. We find it over his "Pastoral" symphony, "Mehr Ausdruck der Empfindung als Malerei." Let us have less of the "colorful," more of the "eternal." Let us contrast the blight of its presence upon the most spiritual of the arts: Let us all cling to the spiritual in art, and let us remember the words of Arnold Guyot: "All is life for him who is alive; all is death for him who is dead. All is spirit for him who is spirit; all is matter for him who is nothing." —*The New York Times*.

LENGTH OF MUSIC LESSONS

Writing of musical abuses, W. F. Gates, in the *Musical Visitor*, declares that to fix exactly the number of minutes for a music or other art lesson strikes him as a "very serious error." The suggestion of teachers, however, he says: "For young pupils, a thirty-minute lesson is long enough, and with very young learners perhaps still less. As the child grows older, the lesson may be extended under twenty years, by having them come for a twenty-minute (to state an exact time) lesson three times a week, on alternate days, thus making an hour of music a week. This is a very safe plan, and is not so tiring as to be fatal to the child's enjoyment in his musical work. On the other hand, if he knows the lesson is short, he will generally also consider it a punishment. The child must be the element of sweetness to the child mind. After the age of twelve or thirteen has been reached, two lessons a week would suffice, each of about thirty minutes. In the case of older pupils, if the teacher has been attentive, the lessons could well be lengthened to forty minutes, and in the highest grades, the pupil mentally having passed the age of eighteen or twenty, the lesson might be extended to a full hour."

Send for Kunkel Brothers' complete catalogue; it embraces the choicest standard works: piano solos, piano duets, piano studies, songs, etc. For teachers and students *Kunkel's Royal Edition of Standard Works* is pre-eminently the finest in the world.

THE SPEAKING-VOICE.

The editor of the *Vocalist*, New York, asserts that whatever is musical in the singing-voice may, to a certain extent, be incorporated into the speaking-voice, and that the same efforts must be made for correct voice-use in speech as in singing, although in a different degree.

⁶ Separation of the singing-voice from the speaking-voice should be confined to the necessary differences of application. The knowledge of material employed will be found equally valuable in either case. There is no use which can be properly introduced into the speaking-voice, and no agent which can be applied to it, for its function is properly singing-voice. In this view of the matter, the study so-called elocution, which is supposed to include development of the speaking-voice, should, and must ultimately, resolve itself into the study of the singing-voice. Precisely the same kind of teaching is necessary in the earlier stages, applied to the voice as instrument and to the breathing-apparatus. Precisely the same text-books, if any, should be employed.

"In so far as voice-development for singing and voice-development for speaking have been separated, as applied to the earlier stages of the work, each, misconceptions have arisen and false efforts been applied. In correct study, the work in hand would be practically the same in both cases. . . . Given a well-understood plan, based upon scientific laws (upon which voice is absolutely dependent in either case), they will be found to apply to the work of the beginner, in study for speech and for song. Whatever method is employed in teaching or study for song or for speech should be shown to be of value in common, applied to the earlier stages of development, may be safely judged as valueless and as safely eliminated from use."

THE USE OF THE THUMB.

A correspondent enquires concerning the date when the use of the thumb in piano-playing was first introduced. History tells us that previous to Bach's time it was the custom to use the four fingers (the thumb being used only in the bass) and, before Bach perceived that the system in vogue was not only awkward but also hurtful to the hand, he found the thumb position before his time was unnatural. When he attempted to use the thumb, however, he was compelled to alter to use the position of his fingers, on account of the shortness of the thumb. As Dr. Spitta puts it in his *Life of Bach*, "The thumb position was not introduced at once excluded all rigidity; the fingers remained in an easy, elastic attitude, ready for extension or contraction at any moment, and they could now hit the keys rapidly and accurately as they hovered close over them. Thus, by different practices, the thumb position was brought to such a degree that rapidity was acquired in both hands and each hand made quite independent of the other."

Henderson, in his "Preludes and Studies," says "Bach was not alone in the free use of the thumb, for François Couperin (1688-1733), Johann Gottfried Walther, a contemporary of Bach, Heinrich, and Christian, and even the French lute player, Louis de Huy, were used in a bent position, according to Chrystander, all employed the thumb in many ways but it was Bach who systematically developed a method of fingering based on the new style, and who handed down rules. It was Bach who refined the thumb position, and who made it the basis of the thumb. His genius exalted and moulded anew the entire formal material of music as known in his day, and effected in some of his works, such as the Chromatic Fantasia and Fugue, an astounding combination of the old and new styles. The thumb position was not only the basis of the style far forward into the present, and reasonable in style and spirit some of the devices of *21^a-Ex.*

CAVALRY MUSIC IN RUSSIA

The *Deutsche Militär-Musiker-Zeitung* gives some interesting information respecting music in the regiment during the war. The number of musicians in the peacetime regiments was very numerous. Thus, in the Nisabergsköln Regiment, which is in garrison at Piatigorsk (a watering place at the north of the Caucasus), and having less than 40 trumpets. The players are chosen from the regiment. They do not understand the instrument when they are chosen, and receive instruction in their duties. Outside St. Petersburg, Moscow and Warsaw, there are scarcely any voluntary engagements. In the towns where there are many recruits, it is paid to players who have great pretensions, and add to the officers do not contribute much to the maintenance of music; it is not possible to have a larger force of musicians than about a third of the musicians are pupils. The repertoire is extremely restricted to marches and dances. There is no orchestra, and the instruments used are few. The instrument used with very great rapidity.

PROFESSIONAL CARDS.

PIANO, ETC.

OTTO ANSCHUTZ,
PIANIST AND TEACHER,
Address, 2127 Sidney St., St. Louis.

W. M. D. ARMSTRONG,
PIANIST AND ORGANIST.
(Harmony, Composition, Counterpoint and Instrumentation),
Address, Aiken, Ills.

EDWARD H. BLOESER,
Studio, Room 46 Laclede Bldg., 4th and Olive Sts.

MISS EMILIE F. DIETERICH,
TEACHER OF PIANO,
Address, 1904 1/2 Sidney St., or 2007 South 11th St.

MISS DOLLIE DOWZER,
TEACHER OF PIANO,
Post-Graduate of Beethoven Conservatory,
Address, 516 West End Place

COLLEGE OF MUSIC,
VICTOR EHRLING,
303 N. Grand Ave.

EPPSTEIN BROTHERS,
Address, 2214 Locust St.

J. P. GRANT,
TEACHER OF PIANO,
Address, 411 S. 23rd St.

MISS EMILIE HELMERICH,
TEACHER OF PIANO AND VOICE,
Music Rooms and Residence, 2025 South 7th St.

MISS KATIE JOCHUM,
PIANIST AND TEACHER,
Address, 1905 Lami St.

P. ROBERT KLUTE,
Organist Wagoner Place M. E. Church,
Vienna Conservatory of Music, 3019 Easton Ave.

ERNEST R. KROEGER,
PIANIST AND ORGANIST,
(Harmony, Composition, Counterpoint and Instrumentation),
Address, 3631 Olive St.

MRS. JOSEPHINE H. LEE,
TEACHER OF PIANO AND THEORY,
Studio of Music, 3631 Olive St.

O. F. MOHR,
TEACHER OF PIANO,
Address, 615 South Fourth St.

MISS CHRISTINE M. NOHL,
TEACHER OF PIANO,
Teacher of Intermediate Dept. for Mrs. Strong-Stevensom,
Address, 1413 Dodier St.

AUG. F. REIPSCHLAEGGER,
PIANIST AND TEACHER,
Address, 4020 Iowa Ave.

JOHN F. ROBERT,
TEACHER OF PIANO,
Address, 3024 Thomas St.

ALFRED G. ROBYN,
PIANIST AND ORGANIST,
Address, 3714 Pine St.

MRS. MAUDE E. STAATS THUITT, Soprano,
Vocal Culture and Piano-Forte Instruction,
Organist Calumet M. E. Church South. Ensembles for Concerts,
Musicals, etc.
Address, 907 Highland Ave.

THE ST. LOUIS PIANO SCHOOL,
MRS. NELLIE STEVENSON, Directress,
Thorough piano. Piano, Harmonium, Lectures on all Musical Subjects.
3631 Olive Street.

GEO. C. VIEHL,
PIANIST AND TEACHER OF PIANO,
Graduate of the Vienna Conservatory,
Address, 2001 California Ave.

MISS CARIE VOLLMAR,
PIANIST AND TEACHER,
Organist Memorial M. E. Church. Residence, 2135 Sidney St.

SINGING, ETC.

MAX BALLMAN,
TEACHER OF VOCAL MUSIC,
Music Rooms, 1041 1/2 North Broadway.

MISS EUGENIE DUSSUHAL (COSTANTO),
SUPERVISOR OF MUSIC, PUBLIC SCHOOLS,
Vocal Instruction. Address, 306 S. 21st St., St. Louis.

SINGING, ETC.

ALDOLPH ERICK,
VOCAL STUDIO,
Address, 301 N. Grand Ave.

MILTON B. GRIFFITH, Tenor.
Vocal instruction.
Accepts engagements for Concert and Oratorio.
Studio, Conservatorium, 2631 Olive Street

MRS. S. K. HAINES,
TEACHER OF VOCAL MUSIC,
Churches and Concerts provided with Professional Singers.
Address, 25 Vista Building, Grand and Franklin Aves.

MRS. MARY E. LATEY,
VOCAL INSTRUCTION.
Address, 3025 Finney Ave.

MISS ZELLA E. LEIGHTON, (Soprano).
TEACHER OF VOCAL MUSIC,
Pupil of Shakespeare, London and Faenza, Milan.
Address, 2910 Lucas Ave.

MISS TOMI LIEBER,
CONCERT SINGER AND TEACHER FROM BERLIN,
New Department for Night Singing. Foreign languages taught
by competent assistant teachers.

ROBERT NELSON,
THE ART OF SINGING AS TAUGHT IN ITALY,
St. Louis Conservatory of Vocal Music.
Robt. Nelson, Directress.
2527 Washington Ave.

JAMES M. NORTH,
VOCAL TEACHER,
Music Rooms, 914 1/2 Olive St., Room 7.

VIOLIN, CELLO, ETC.

P. G. ANTON, JR.,
VIOLONCELLO,
Concert Soloist,
Address, 1929 Chouteau Ave.

FRITZ GEIB,
SOLO VIOLINIST,
Address, 3531 Olive St.

CLAS KAUB,
VIOLINIST AND TEACHER,
Address, 106 Lami St.

ARNOLD PESOLD,
SOLO VIOLINIST AND TEACHER,
Address, 3728 Laclede Ave.

LOWELL PUTNAM,
TEACHER OF VIOLIN, MANDOLIN, BANJO, GUITAR,
23rd St., bet. Easton and Franklin Aves.

MAURICE SPYER,
VIOLINIST,
Teacher of Violin and Mandolin.
Address, 304 Finney Avenue.

CHARLES STREPPER,
SOLO CORNETIST,
Instructions given. Address, care Century Theatre.

CARL A. THOLL,
SOLO VIOLINIST AND TEACHER,
Address, 509 N. High St.

PIANO TUNERS.

W. C. CROUSE,
PIANO TUNER,
With O. A. Field Piano Co.
1805 Olive St.

E. R. ROSEN,
TUNER AND REPAIRER,
Address Care of Kunkel Brothers.

ELOCUTION.

THE PERRY SCHOOL OF ORATORY & DRAMATIC ART.
Y. M. C. A. Building, 401 Grand and Franklin Aves.
Address EDWARD F. PERRY, Principal.
Entertainments and Engagements solicited.

EUGENIA WILLAMSON, B. E.
TEACHER OF ELOCUTION AND DEBATE,
For circulars and terms, address:
287 Morgan Street, St. Louis, Mo.

MISCELLANEOUS.

DR. ADAM FLICKINGER,
DENTIST,
Removed his office from 701 Pine Street to 1113 Pine Street.

MISCELLANEOUS.

PAPER IN THIS REVIEW FURNISHED BY
C. D. GARNETT
PAPER MANUFACTURER AND DEALER,
Music and Publication Paper Specialty. ST. LOUIS

JOE E. OWENS,
PRINTER, 210 VINE STREET.
Engravings, Invitations, Etc., given prompt and careful attention.

THOMAS H. SMITH & CO.,—Malcolm Love,
Wegman & Co. and other first class PIANOS & ORGANS, sheet
Music & Musical Merchandise, 203 Finney Ave., St. Louis, Mo.

A. E. WHITAKER,
SUCCESSOR TO EDWARD SEXTON.
Pianos and Organe for Sale and for Rent. Tuning
and Repairing. 1135 Olive Street, ST. LOUIS.
Branch Store, 2912 and 2914 N. 14th St.

WAGENFUHR & HILLIG,
BOOK BINDERS,
506 Olive St., Room 41,

Specialty of Music Binding. Best Quality Work,
Lowest Price.

CHAS. A. DRACH
ELECTROTYPE CO.
ELECTROTYPES—

* STEREOTYPES,*
COR. FOURTH AND PINE STREETS,
(Old Globe-Democrat Building)

ST. LOUIS, MO.

**WHY BE WITHOUT
A METRONOME?**

WHEN YOU CAN GET

Kunkel's Pocket Metronome

THE BEST EVER MADE,

FOR 50 CENTS.

KUNKEL BROTHERS,

612 OLIVE ST., ST. LOUIS, MO.

International Music

Trade Directory.

- * Music Dealers, Publishers,
- * Manufacturers, Piano Tuners,
- * Band and Orchestra Leaders,
- * Should Send At Once Correct
- * Firm Name and Address.

The International Directory will embrace the names of all dealers, wholesale and retail, and importers and manufacturers of musical instruments of the Western Hemisphere; embracing all the countries of North, South, and Central America, Mexico, the West Indies, Australasia, as well as the countries of South Africa, British India, and Islands of the East Indies, China, Japan, etc., etc. The European list will embrace the names and addresses of the prominent musical manufacturing industries and music publishing houses.

PRICES.

Board Binding, \$2.50 (10.00 sterling, marks 10.50, 13 francs) per copy.
(Cloth Binding, \$3.00 (12.00 sterling, marks 12.50, 15 francs) per copy.
Leath. r Binding, \$5.00 (15 francs sterling, 21 marks, 25 francs) per copy.
Postage 5 cents additional. Unless otherwise ordered and prepayment remitted for postage, books will be sent by express.

Solicitors wanted in all important cities of the world.

THE PRESTO CO., Publishers,
324 Dearborn St., Chicago, Ill.

STUDIES.

Kunkel's Royal Edition

Of the most famous studies embodies all the researches known in piano literature. The well-known perfection of the Royal Edition in all that relates to fingering, phrasing, annotations, adaptation to modern wants, etc., leaves little to be said. These studies have been edited by the greatest pedagogical masters of the age—Hans von Bülow, Carl Tausig, Hans Schmitt, Franz Liszt, etc., etc.

Behr-Sidus.

Op. 575. Price 75 cents. Containing: No. 1—Child's Song. No. 2—In the Month of May. No. 3—Child's Play. No. 4—Joyfulness. No. 5—Barcarolle. No. 6—Shepherd's Song. No. 7—Spanish Dance. [R. E.]

Beyond doubt the simplest studies published. Guide the young beginner in the most satisfactory manner. Great delight for children; stepping stone to Carl Sidus' great studies, op. 500 and 501.

Gurlitt-Sidus.

Album Leaves for the Young. Revised edition by Carl Sidus of Gurlitt's famous Little Tone Pictures for the Young Pianist. Great tone in style and phrasing. Price \$1.50. Containing: No. 1—March. No. 2—Bright Morning. No. 3—Northern Strains. No. 4—By the Spring. No. 5—Song of the Lily. No. 6—Slumbering Song. No. 7—The Fair. No. 8—Turkish March. No. 9—Dancing Waves. No. 10—Free Fancies. No. 11—Sunday. No. 12—The Little Wanderer. No. 13—Hunting Song. [R. E.]

Very pleasing to the pupil. Complete little pieces, developing style and finish in playing.

Sherwood Piano School, Steinway Hall, Chicago.

WM. H. SHERWOOD, Director.

This school will be conducted upon the highest standard of musical art and piano playing and competent and successful teachers will be found in every department advertised. The faculty is:

PIANO.

WILLIAM H. SHERWOOD, Director.
WALKER PERKINS, Chief Assistant.
MISS BLANCH STRONG. MISS GEORGIA KOBER.
MISS HARRIET JOHNSON. MISS MARY ANGELL.
MISS PAUL M. BALL.

VOICE.

MISS GRETRUDE GROSSCUP PERKINS.
HARMONY AND THEORY.
MISS A. J. GOODRICH.

Special Inducements are offered to beginners. Those commencing their studies in this institution may be certain that their progress will be rapid and certain. They will acquire no faults and nothing will be omitted which is necessary for their steady improvement. Mr. Sherwood's method will be closely followed in the piano department and the teachers in the other branches have proven themselves by the success achieved. Send for catalogue.

WALTON PERKINS, Secretary and Manager.
STEINWAY HALL, CHICAGO.

A. SHATTINGER,
No. 1114 Olive Street,
ST. LOUIS, MO.
**MUSICAL INSTRUMENTS, SHEET MUSIC
And Music Books.**
LOWEST PRICES and BEST GOODS.
Correspondence Solicited. Catalogue Free.

ALL THE LATEST MUSIC

As soon as published can be had of

ROBT. DEYONG & CO.

Successors to

C. I. WYNNE & CO.
MUSIC DEALERS.

Sheet Music, Music Books, Banjos, Guitars,
Mandolins, Violins, Etc.

916 Olive Street, ST. LOUIS, MO.

F. X. Barada, Pres. JAS. C. Ghio, V-Pres.
Wm. J. Hruska, Sec'y and Treas.

BARADA-GHIO REAL ESTATE CO.
INCORPORATED 1892. PAID UP CAPITAL, \$100,000.
Telephone 2015.

Real Estate Bought and Sold. Rents Collected. Liberal advances on Rents.

LIST YOUR PROPERTY WITH US.
915 Chestnut Street, ST. LOUIS, MO.

Good News to Teachers!

A Great Edition of "The Last Hope," by Gottschalk.

Teachers will be glad to learn that we have just published an edition by Mr. Charles Kunkel of the famous composition—

"The Last Hope,"

By L. M. GOTTSCALK.

In his preface to the edition Mr. Kunkel says:

"I take pleasure in presenting to the musical public an Edition, with Lesson, of this, the most popular of the compositions of the late lamented Gottschalk."

The Lesson herein contained is the same as received by me from Gottschalk himself, who was my intimate friend, and with whom I played in concerts throughout the country.

No doubt this Lesson, coming from the author, will be hailed with delight by the countless admirers of this beautiful composition."

Retail Price of this wonderful edition is - \$1.00

The Lesson alone will cost \$25.00

To be had at all music stores and of the publishers,

KUNKEL BROTHERS,

612 OLIVE STREET, ST. LOUIS.

The rosy freshness
and a velvety softness of the skin is invariably attained by those who use Pozzani's Complexion Powder.

PATENTS
TRADE MARKS,
DESIGNS,
COPYRIGHTS & C.

Anyone sending a sketch and description may quickly ascertain, free, whether an invention is properly patentable. Communications strictly confidential. Offered as a service to the public in America. We have a large force of experienced men in the U. S. Patent Office.

SCIENTIFIC AMERICAN,
beautifully illustrated, largest circulation of any paper in the world, weekly issues, sent 10 CENTS a month. Specimen copies and LAMBO BOOK OF PATENTS sent free. Address
MUNN & CO.,
361 Broadway, New York.

JONES'

COMMERCIAL COLLEGE.

807-809-811 N. Broadway, St. Louis, Mo.

THE COMPLETE BUSINESS COURSE.

Short Hand, Type Writing, Telegraphy, Elocution and English Branches Thoroughly Taught.

Students may Enter at Any Time and Select such Studies as They Desire.

For information, circulars, etc., call at the College office or address
J. C. BOHMER Principal.

T. BAHNSEN PIANOS

Grand, Upright and Square.

Are manufactured in St. Louis and endorsed by our leading artists for

Durability, Touch, and Evenness in Tone.

Warehouses, 1522 Olive St.



JENSEN'S GREAT STUDIES.

25 CHARACTERISTIC STUDIES 25

OP. 32

BY ADOLF JENSEN.

EDITED BY DR. HANS VON BUELOW.

In 2 Books. Price \$2 Each.

Published in Kunkel's Royal Edition.

These are the most wonderful and poetic studies for advanced player published since Chopin's time. They are edited by Von Bülow, and will be hailed with delight by all lovers of beautiful studies. Their technical worth alone will commend them to teachers and students.

To be had at all music stores and of the publishers,

KUNKEL BROTHERS,

612 Olive Street, ST. LOUIS.

Go to the popular firm, Namendorf Bros., 519 Locust Street, when you want a fine umbrella, stylish parasol, or cane. Namendorf Bros. make them, and sell them at low prices for the lowest.

If you want reliable articles in spectacles, eyeglasses, opera-glasses, telescopes, drawing instruments, artificial eyes, or if you want your oculist's prescription carefully filled, go to the reliable firm of A. F. Eckler & Bros., 406 Olive Street.

Chambers, the great English dilettante, says: "Champagne with the least alcohol is remarkably exhilarating." Insist on getting *Cook's Extra Dry Champagne*. If you want a pure article; there are no headaches in it.

BUFFET COMPARTMENT SLEEPING CARS.

A snug, richly furnished apartment into which the traveler can lock himself or herself, and enjoy the absolute privacy, brilliantly lighted by the Pintsch Gas System, supplied with lavatory and closet, having an electric bell for summoning an attendant, should he be desired to perform any personal service or serve any order from the well-stocked buffet—this is what the Washburn offers its patrons in the way of Sleeping Car accommodations. These superb compartment cars are run on night trains between St. Louis and Kansas City, St. Louis and Chicago, and Chicago and Detroit.

The "unlike bath charms"

There is nothing more charming than a ride over **The Mobile & Ohio Railroad.**

The South's Great Short Line.

Tickets sold and baggage checked at all points in the United States, Canada and Mexico.

The Road runs elegant Pullman Sleeping Cars, with Drawing-room and Buffet, on Double Daily Trains between St. Louis and Mobile without change. For rates, tickets, time of trains, and general traveling information, apply to any Ticket Agent, or City Ticket Office, 215 N. Fourth Street, St. Louis, Mo.

W. B. Rowland, Gen. Agent, 215 N. Fourth Street, St. Louis, Mo.
L. E. Posey, Gen. Passenger Agent, Mobile, Ala.
Jno. G. Mann, General Manager, Mobile, Ala.

Subscriber for KUNKEL'S MUSICAL REVIEW, the greatest of all musical journals.

FOREST PARK UNIVERSITY, ST. LOUIS.

The Thirty-Seventh Annual Session of this Seminary opened Wednesday, September 28th. This University is for young ladies, and is one of the most versatile schools in the West, thorough in every one of its departments, the college course being especially fostered. It is located on the corner of Forest Park and Vassar, Wellesley or Smith, and is the only University in the world chartered especially for women. Each member of the faculty is prominent in a professional career and is of recognized ability. The college is situated just south of Forest Park, the second largest pleasure ground in the world. There is also a private park around the university building, and is easily reached by electric cars from the city. I have two full-term certificates for sale, covering a thorough course of schooling, including music, board, washing, etc., valued at \$300.00 each, which I secured in part payment in settlement of an account. These can be used any time with full credit. I will sell one or more of these certificates at a liberal discount. Apply at once with offer. Address E. J. O'Brien.

FREE RECLINING CHAIR CARS.

The utmost resources of the car-builder's art have been exhausted in constructing this magnificent Chair Car for use on the Washburn Line. They are literally palaces on wheels, splendidly upholstered, and decorated with the costliest woods. The chairs, which are free to passengers, can, by the touch of a spring, be placed in any position desired, from a comfortable parlor chair, through various degrees of lounging chairs, to a perfect couch. Many prefer these cars to sleeping cars for night journeys, and for day trips they are the most comfortable and convenient cars that can be devised. Reclining chairs, with ample room for accumulating baggage for all passengers, are attached to through trains on the Washburn.

The Vatican has called upon the French bishops to supply information as to the different kinds of ecclesiastical music in their dioceses, and the Pope is preparing instructions on the subject, with the aid of his cardinals, for the coming year, including the abolition of female voices at liturgical services, while approving of instrumental music. His Holiness thinks it should be limited to the use of the harp and the guitar and instruments, the violin being discarded as sensual and profane. The music of Haydn and Mozart does not meet with the Pope's approval.

A PLACE TO GO.

In answer to the many and repeated inquiries as to where to go, or at what restaurant to eat when in St. Louis, we advise you. If stopping for several or more days, to go to any hotel and engage a room on the European plan, and eat at Frank A. Nagel's Restaurant, 6th and St. Charles streets. Ladies on shopping will find at Nagel's Restaurant an elegant ladies' dress room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

THE WASHBURN BOOK ABOUT MANDOLINS AND GUITARS.

Any one interested in the subject of mandolins and guitars can obtain a beautiful book about them free by writing to Lyon & Healy, Chicago. It contains portraits of over 100 leading artists, together with frank expressions of their opinion of the new 1907 model Washburn instruments. Descriptions and prices of all grades of Washburns, from the cheapest (\$15.00) upwards, are given, together with a succinct account of the points of excellence which every music lover should see that his mandolin or guitar possesses. Address, Dept. M, LYON & HEALY, 199 Washburn Avenue, Chicago.

A BIG BOOK ABOUT BAND INSTRUMENTS.

If you are interested in a band instrument of any kind, or would like to join a band or drum corps, you can obtain full information upon the subject from the big book of 136 pages that Lyon & Healy, Chicago, send free upon application. It contains upwards of 1000 illustrations, and gives the lowest prices ever quoted upon band instruments.

A CHARMING BOOK ABOUT OLD VIOLINS.

Violinists everywhere will hail with delight the beautifully printed and authoritatively written book about Old Violins, just published by Lyon & Healy.

Either of the above books sent free upon application. Dept. M, LYON & HEALY, 199 Washburn Avenue, Chicago.

CRYSTAL WATER

PRODUCES THE ONLY ABSOLUTELY PURE WATER IN THE WORLD. IT IS DOUBLY DISTILLED AND FULLY AERATED WITH PURE STERILIZED AIR.

A few reasons why people should use it:

No. 1. Water is the most important substance taken into the system. It makes the principal element in the blood forming process, consequently should be absolutely pure.

No. 2. More ailments and diseases arise from drinking impure water than from any other known cause.

No. 3. When you drink Crystal Water you know that you are not drinking germs of disease.

No. 4. By constantly drinking an absolutely pure water, one of the greatest dangers incident to modern life is obviated.

No. 5. No Spring water is absolutely pure; you never can tell what drainage is percolating it.

No. 6. Crystal Water is the only water on the market to-day of absolute purity, and that will stand every scientific test.

No. 7. Any sewage emptying into a public water supply from a locality where there has been typhoid fever places you in danger of great disease.

No. 8. Filters are powerless to purify an affected water. They only concentrate and multiply the bacteria instead of reducing them.

No. 9. The most dangerous impurities in water are those which are invisible to the eye. Cleanness is testable, but it is an test for purity. Filters clearly but do not purify. Chlorides, Lime, Aluminoid Ammonia, Nitrates and Organic matter are present in the clearest water, and yet are all productive of disease.

No. 10. Crystal Water is a reviver and regenerator of cell-structure. It dissolves impurities and places them in a condition to be eliminated from the system. Holding nothing in solution, and being absolutely pure, it is the greatest solvent yet known.

No. 11. No protection against disease is so reliable, especially in diseases like Typhoid Fever, Diphtheria, Malaria and Cholera Morbus.

No. 12. Children should not be allowed to drink anything but Crystal Water. It will save them from many ills and sicknesses.

No. 13. We make the broad claim, that in Crystal Water we have the best drinking water on our continent.

No. 14. For people who have a tendency to Dropsy or Kidney disease, nothing is better than Pure Crystal Water.

No. 15. Ladies who wish to have a good complexion should bathe their faces in Crystal Water. It cleanses the delicate pores of the skin, and gives a softness and brightness that nothing else will give.

All products of the Crystal Water Company have for a basis Pure Crystal Water, combined with the purest ingredients, thereby producing the most healthful drinks.

CRYSTAL GINGER ALE

Is the finest, purest and most aromatic Ginger Ale in the world. As a tonic, it is unsurpassed. Try it, and you will think you are drinking the most delicious nectar.

CRYSTAL LIME

Is the most delicious sparkling Mineral Water ever offered to the public. It is free from disease germs.

Free from Lime, Ammonia, and Mineral Impurities.

Free from Organic matter.

It is especially wholesome when taken with meals. It aids digestion, and creates a healthy appetite. It is pure, delicious, soft, and healthful. It is the cheapest and best; best because it is pure. Packed in 24 and 50 quarts in a case, and packed in 48 and 100 pints in a case. Every family should have a case in their house.

CRYSTAL LITHIA.

Crystal Water, with its sparkling, is recommended by all the most prominent Physicians of this country as a sure remedy in cases of Uric Acid, Gravel, Rheumatism, Gout, Stone in the Bladder, and Incipient Diabetes. This valuable remedy, as produced by the Crystal Water Co., is superior to all others because it is made from absolutely pure water, and is grains of pure Lithia to the gallon. Look at the analysis of Spring Lithias. They are full of solids and irritants, have to pass out of the system through the kidneys, increasing the inflammation which the Lithia is intended to allay. By using Pure Crystal Lithia, the system gets nothing but that which is beneficial, with the result that the relief is permanent. Always ask for Crystal Lithia, still or sparkling. It is always pure and reliable.

CRYSTAL SELTZER AND VICHY, (in Siphons).

As put up by the Crystal Water Company, are superior to all others. Why drink impure water in the form of Seltzer and Vichy when you can get it absolutely pure?

Crystal Lemon Sour, Cream Soda, Orange Phosphate, Wild Cherry Phosphate, Birch Beer, Sarsaparilla, and Cream Soda are the purest and most aromatic drinks ever offered to the public. They are invigorating and health-giving.